

'FLOORWALKER' TO BE CHARLIE'S NEXT

Startling Demand for New Releases by World-Famed Comedian.

All offices report bewildering book-ings on the first new Mutual Chaplin comedy, "The Floorwalker." For instance, the New York exchange gets 75 prints of each release. Never before has any exchange in New York been furnished with more than ten prints of any one subject. The Cleveland exchange gets six prints and reports bookings of \$75,000 for the first three weeks of each release.

"The Floorwalker," first of the Mutual-Chaplin comedies, scheduled for release May 15, is fast nearing completion at the Los Angeles studios. In "The Floorwalker," the million dollar comedian is worked in some of the most ludicrous stunts he has ever performed for the camera. His antics on the elevator or moving stairway are exceedingly novel and screamingly funny.

Elevator Used.

For these particular scenes, depicting the interior of a modern department store, an elevator, an exact replica of one used in one of New York's largest stores, was constructed. It is operated by electricity. The stunts pulled on this elevator by Chaplin furnish more laughs than there are feet of film.

Chaplin, ever since his arrival in Los Angeles, has been hard at work at the studios with the members of his company so that there would be no slip-up in his first Mutual release. On some occasions he has put in as many as ten hours a day.

Interest in Chaplin and his work, particularly since being signed to a contract by President John R. Freuder of the Mutual, is manifested in the scores of letters received at the studio each day.

Work on the new comedy had its serious as well as its funny side. This was demonstrated a few days ago when Chaplin, during the filming of one of the scenes of the escalator, had a narrow escape from a painful injury. All that saved him, it was learned later, was one of his shoes, famous the world over for their length and width. On one of his trips up the moving stairway Chaplin slipped as he neared the top. The point of his shoe had caught between the steps. There was a sound of breaking wood and a kasp from those watching him work. Chaplin, however, managed to extricate himself. Then it was found that he was uninjured—all but the shoe, the toe of which was completely torn off.

Resumed Work.

After securing another pair of shoes Chaplin resumed work, none the worse for his experience.

Next to the war in Europe Chaplin is the most expensive item in contemporary history. Every hour that goes by brings Chaplin \$7750, and if he should need a nickel for car fare it only takes two seconds to earn it. Mr. Chaplin was 27 years old on April 15. He is doing reasonably well for his age.

WAR STYLES: WHY ALWAYS THE SAME?

Lucile French Goes to Know of Virginia Pearson, the Modiste's Delight.

Under the caption "War-Time Fashions—Always the Same," Lucile French contributes to the June pages of Photoplay Magazine an article of lively interest to women. It is illustrated from original designs. Incidentally, the article carries an announcement that the author of New York and Chicago, without charge for the service, upon receipt of check or money order, will purchase and have shipped to any reader's Photoplay any of the articles pictured or described by her in a series of articles of which this is the first.

Quizzing Virginia Pearson, the "modiste" star whose beauty and charm of bearing have made her always a modiste's delight, Lucile French demands to know why war-time fashions are always the same—and this follows:

"Don't you see," I insisted with some impatience, "start wherever you please, after the seventeenth century, and you will find that at war-time fashion has decreed the 'close-fitting bodice and the bonnet skirt.' The gown had a slim, little tight bodice. Its skirt, billowed about her—just yards and yards of silk."

"Yes," observed Miss Pearson, calmly.

"Marie Antoinette always sat on the edge of her chair, due to the difficulty she had with the long skirts. That was what gave her the magnificent erectness that was hers, even in the tumbling, on her way to the guillotine."

"Yes," Miss Pearson, "a comfortable solution, isn't it? If you try to figure it out, logically, you'll throw up your hands and scream before you're half way through."

The Missing Pronoun.

A country girl from the lower part of South Carolina—they call them Crackers down there—went to Savannah to pay for a first visit to a dentist. The dentist found a law tooth badly in need of his services. He drilled away the decayed spots and then, to clear the cavity of small particles, brought into use a small hand bulb. As the first gush through the blow-pipe struck her mouth, the patient flinched.

"Can you feel that air?" inquired the dentist.

The young woman gazed up at him, puzzled.

"That air what?" she inquired simply.

One of Life's Tragedies.

By the time a boy gets affluent enough to buy all the ice cream he wants he doesn't want it.—Atkinson Globe.

Hints on Scenario-Writing

There are a few things Frederick Palmer, assistant to Hampton Del Ruth, managing editor and assistant manager of production of the Triangle-Keystone Film company, has learned about writing Keystone comedies in the year and more he has been a member of the scenario staff. They are worth passing along to those studying the development of the script; so here they are, and if you have Keystone aspirations, paste the list where you can see it often.

DON'T invent excuses—invent stories.

DON'T forget we pay you to think, but think along our lines.

DON'T use cut-backs, go on with your story.

DON'T forget that dialogue does not photograph.

DON'T make fun of any society or labor organization.

DON'T despise suggestions; even an elevator boy gives you a lift.

DON'T have any of your characters dream anything—do all the dreaming yourself.

DON'T borrow any stories from the magazines—We read twice as much as you do.

DON'T rewrite old moving picture stories—if you see a picture with a steamboat, swim out to dry land.

DON'T write your story on a sub-title will be necessary to explain a situation.

DON'T forget the value of a thrilling situation, try to get the element of suspense into it. The thrill is never so good as when it follows a suspense.

DON'T write stories involving brutality. The Keystone pictures are supposed to be fun, but as a rule they are within the range of possibility.

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HIS PRIVATE PROPERTY.

Little Johnny had a very bad cold, and sat sniffing until the lady seated next to him could endure it no longer.

"Little boy," she said, haven't you a handkerchief?"

Johnny looked at her indignantly for a moment, then answered rather haughtily:

"Yes'm, but I don't lend it to strangers." — Photoplay Magazine.

AT THE THEATERS

MAJESTIC

Amusement lovers are particularly referred to the Majestic display advertisement elsewhere in this issue for the program today and tomorrow is one of exceptional quality. Thomas H. Ince never made a picture with a stronger heart appeal than "Waifs," a story which brings face to face with a grave condition in our modern society.

To effect the serious dramatic tone of the drama, Mack Sennett presents a Keystone comedy, "His Wife's Mistake," with "Patty" Arbuckle and Al St. John, the bean-eating hero of "A Village Scandal." If you attend the Majestic today you are sure of a good hearty laugh.

Tuesday and Wednesday William Fox presents the fairy tale picture, "The Princess and the Pea," with "Patty" Arbuckle and Al St. John, the bean-eating hero of "A Village Scandal." If you attend the Majestic today you are sure of a good hearty laugh.

EMPIRESS

"Fixing Father," with Tom Murphy and company, is the headline attraction at the Empress today.

"Fixing Father" is an incident of a young man unable to secure a permanent position in his engagement, but this is finally brought about by the fixer, played by Mr. Murphy. He is assisted by three male associates and the four do full justice to the little vehicle. The act

is presented entirely different from anything ever here. It has just finished a long tour of the Orpheum circuit, where it was headlined everywhere. "Fixing Father" will be one of the hits of today's show.

The Four Slickers, "crazy country cusses," will keep you laughing from start to finish. Several good songs are included in the offering besides comedy in abundance.

The Three Piccolo Midgets, the smallest acrobats in the world, will close the show with wonderful feats in strength.

Van & Hazen sing and talk in a pleasing manner. They work hard and possess fine personalities.

Davies & Romanelli bill themselves as "Two Boys and a Piano," and will

present a new novelty act in vaudeville.

Three Old Veterans of the Civil War, playing old war time melodies—none of these veterans are under 70 years of age.

Almont Dumont and Ed Coe, comedy instrumental singing and talking—Best Vaudeville Act of Its Kind.

Coming Thursday, Friday and Saturday—The Second Two Chapters of the Greatest Serial,

"Just Fun" "Who's Guilty?"

Featuring Anna Nilsson and Tom Moore—Novelized by Mrs. Wilson Woodrow. Shown last three days of each week at the Broadway.

Those Concerned:

Patsy M. G. Belle Isle

Toucher Ed O'Connell

Marie Martha George

Sis Alice Laurene

Percy Johnny DeRoche

MUSICAL NUMBERS:

America Loading Up the Mandy Lee

Araby Sis and Chorus

Old-Fashioned Melody Patsy

See-Saw Marie and Chorus

Araby Loading Up the Mandy Lee

Araby Loading Up the Mandy Lee

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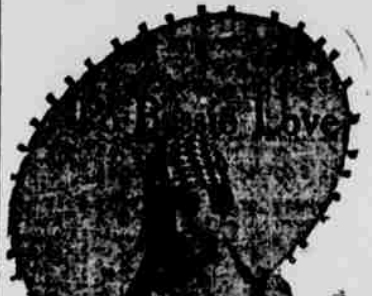
Araby Loading Up the Mandy Lee

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Judging by the screen, just over sixteen—As shy and modest as a dove. The light of truth and modest youth shines in her face—
—Bessie Love.

Deep in her eyes some message lies. Would that I had some power above That I might learn the thoughts they burn— Won't your lips tell me, Bessie Love?

I view the day's Triangle Plays In wish that I might touch her glove. But hope is vain; the film's a chain With forty of you, Bessie Love!

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VICTOR MOORE, in "The Race," a Lasky-Paramount picture, showing at the Palace theater today and Monday.

likely be one of the hits of the program. The show today comes highly recommended and will likely draw capacity crowds.

His Two Objects.

"My colleague takes the responsibility of attacking my bill, and questions my motives in introducing it," said Senator Nuttman of San Mateo. "What does my colleague suppose I came to this legislature for?"

"Does my colleague wish an answer now?" said Senator Hawes.

"Yes," replied Nuttman. "Let my colleague answer now if he can."

"As I understand it," said Hawes, "my colleague had two distinct objects in managing to obtain a seat in the California legislature—two, Mr. President—grain and petit larceny." —Los Angeles Times.

Valuable.

Passenger—Man overboard, captain! We've thrown him life preservers.

Captain—Lower a boat, boys, and pick up them life preservers.—Toledo Blade.

So It Would Seem.

The Peacemaker—And wot if 'e did say you'd got a 'ead like a lump of wood? 'Asn't wot gone up in value since the war?—Passing Show.

BROADWAY

5—New Acts Pantages Vaudeville Today—5

A Program of Unusual Merit—Every Act a Feature

Carver & Jameson Singers of Up-to-Date Melodies

Dixie Harris Dainty Comedienne Extraordinary

Coming Thursday

ARTHUR YOUNG TRIO Refined Comedy Instrumentalists

PORK CHOP EVERS Blackface Comedian

MORTON, MAYO & LEE Comedy Singing, Talking

STANDARD BROTHERS Sensational Gymnasts

HOME'S THE PLACE, AFTER ALL. American Painter in Norway Was Driven Out by War.

Bartini Bogard had long been known as an American painter, but at the Waldorf hotel he told a story which made him famous as an artist.

After ten years abroad he came back to the United States to obtain a passport, when one was refused him in Norway. He thought he would need the passport abroad and that it would do him some good. Now that he has it, though, he is going to establish a studio here, at least until the war ends.

Mr. Bogard has made his home for a number of years with W. H. Singer, the Pittsburgh landscape painter, at Laren, near Amsterdam, Holland. Since that time he has been in Norway.

Painting these days in Europe is an occupation fraught with many adventures, Mr. Bogard said. The artist who goes out in any of the war-stricken countries to catch a sunset or a shadowy bluff is liable to be shot a few minutes later as a spy. In the neutral countries where there is anything to paint the same fate is liable to overtake one. The reproducing of windmills in Holland, long the favorite fancy of the painter, has almost ceased. Dutch soldiers are so inconvenient.—New York Herald.

Today and Monday TRIANGLE PLAYS

MAJESTIC

ONE OF THE BRILLIANT ACHIEVEMENTS OF THOMAS H. INCE

Jane Grey and William Desmond in "WAIFS"

THIS IS A POWERFUL DRAMATIC STORY OF THE REDEMPTION OF A FALLEN MAN INSPIRED BY A FALLEN WOMAN. IT WILL MAKE YOU THINK!

—ALSO SHOWING—

Roscoe "Fatty" Arbuckle and "the Bean-Eater," Al St. John, in "His Wife's Mistake"

A RIOTOUS ROARING FESTIVAL OF JOLITY WITH A WHIRLWIND FINISH.

—TUESDAY AND WEDNESDAY— William Fox Presents VIVIAN MARTIN —IN— "A Modern Thel